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Program Guide to CFUV FM102

INTERVIEWS VIEWS REVIEWS

FREE

April 1993

OFF BEAT MAGAZINE

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Bad Girl Art

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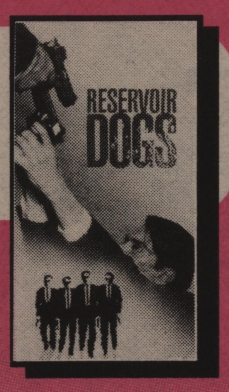

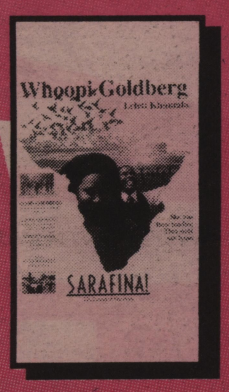

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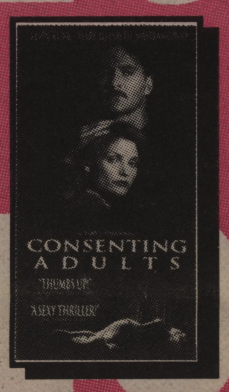

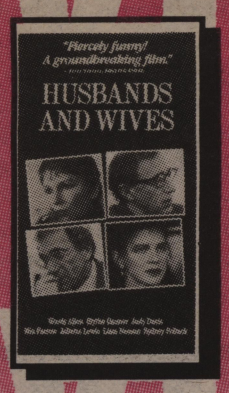

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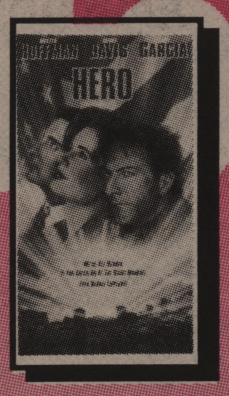

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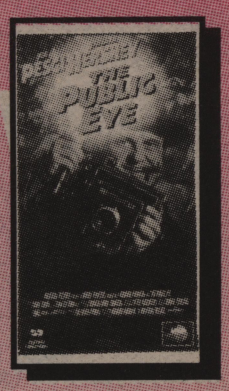

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From The Editor

Okay, hep cats, that's a little better: the contributions are beginning to flow, but we need more, we need diversity, and make sure to make it real tasty. My apologies extend to those whose brilliance wasn't rewarded in print, this time. Context, length, space, and sensationalism are only a few of the factors we at *Offbeat* must consider in our crusade. Please don't be discouraged, turn down your TV, and SUBMIT.

Disclaimer Time... To Joey B.: Thanks for the letter, but unfortunately, it was a little verbose, not to mention dated!

...Sorry to Wolf for not crediting you for those pretty pictures which graced last month's issue. Much thanks, and keep them coming.

...Remember, the opinions and views expressed in this magazine are not necessarily those of the *Offbeat* staff (but who knows?), nor should they all be read at face value. Nothing is what it seems, dig? ▲

Life at the **FUV**

by Magnus Thyvold

CFUV's big programming event of this month will be the live broadcast from this year's Peace Walk on Saturday, April 21. Actually, it won't be just a peace walk this year, as the organizers have changed the name of the event to the "Walk For World Survival: Peace, Environment and Social Justice." That's quite a mouthful and I suspect everyone will still call it the Peace Walk. CFUV will be broadcasting live from the lawn of the Legislature [a.k.a. the Big Top-ed.] with coverage of speakers as well as interviews and features related to the day's theme. If you're going to march yourself don't forget to take your walkman along and listen to the coverage.

Despite what you read last month in this space, W.A.R., which airs on Friday afternoons at 2pm, will in fact be continuing. Chenee has been up north (Yukon/NWT) doing research and interviews for future programs, so look for a lot of interesting features and information over the next weeks and months.

The "Cycles of the Sound" series looking at water quality issues in our region will be rescheduled at a future date.

On another programming front, CFUV is looking for new recruits in our Folk, Jazz, and Classical departments. Some openings exist already and others are expected soon. So if you have ever thought of getting involved at CFUV and doing your own show, now is a great time. For more information call us at 721-8702 or come up and visit us on the second floor of the UVic Student Union Building. And remember, no experience is necessary. ▲

In an effort to spawn more local acts, Offbeat is now offering this directory as a free service to local musicians.

Vocalist/guitarist 20 years of age seeks **synthesist**, **bassist** and **drummer** to play original line up of songs. Have recording experience and good equipment. Influences include U2, Stone Roses, Charlatans etc. Contact Ross at 477-4225.

Reg. rapper/singer looking for band. Nothing try, nothing done. Horatio Foster 246-2493

Mighty metal behemoth need **drums & female guitarist**! Must have own gear and inspiration, creativity & sense of humour a must. Into GWAR, Haunted Garage, Spinal Tap, etc. Contact Luke at CFUV 721- 8702, or at 478-5909.

Bass player needed for alternative powertrio. We have a jam space and lots of time and ideas. Vocal and writing ability an asset, but not a necessity. Preference given to someone under 21. Influences include Rollins, Alice in Chains, Carcass, Dayglos. Sense of humour a must. Contact Byron 652-0681.

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Reggae Sunsplash Fills The Block

by Kate Pasieka

UVic's Commons Block swelled at the doors with an amazing turn out for Foundation, Donovan, The Cardiff Reefers and Victoria's Dadawah on Feb. 26. Approximately $2,500 was raised for the station and $600 for the Women's Transition House. Due to the overwhelming success of the show, CFUV is donating an additional $200 bonus to the Transition House.

Apologies are extended to all of the patrons who dealt with long line ups. The popularity of this show was underestimated, which caused slow service at the door, coat check and bar. The day before the event, sales had barely reached 50 per cent of capacity. Only by noon on the day of the event was a full house evident, which did not allow time for additional staffing arrangements.

Gracious thanks are due to the numerous volunteers who helped with security and front of house on the night of the event. CFUV could not have done this event without their valuable time. Special thanks are also in order to Clint at Rayola Graphic Design, Irwin at Bayside Press, Barbara at *Nexus Magazine*, Dave at the Q, Brian at the *Times Colonist*, Lynn and Matthew at *Monday* and Drew and Connie at CHEK 6. Thanks and praise to everyone who made this event especially Irie! ▲

FUZZiN' OUT

With Amazing Larry

Amazing Larry DIGs A New Label

Last month I told you about garage fanzines ('zines dedicated solely to garage bands). We know there are also garage radio shows, but perhaps the most important part of the garage phenomenon is the garage record label. Since the garage punk explosion began in the early eighties, labels have started up, putting out only garage acts. These labels are often just as sixties-punk looking and sounding as the bands they put out. Some of the more famous garage labels are; Voxx (arguably the most important garage label), Get Hip (put out by Greg Kostelich of the Cynics), Crypt, Dionysus, Screaming Apple, Og!, Midnight, Mystery Scene, Estrus, and Moxie.

This month I want to tell you about a very cool new garage label from France (where the garage scene is really hot!). DIG! Records is the name (and a great name at that!) of the new label put out by former Cryptones member, Stephane Robert. Mr. Robert, who is also the editor of *Groovy Eyes* fanzine just released his first two albums under the DIG! name. They are both up and coming French bands who have yet to make their marks on this continent.

The Bogeymen album includes twelve originals by the band, and is called *Introducing the Bogeymen*. The album starts off with a crunchy little instrumental entitled "Electrocution," then proceeds to blast through eleven beat-soul-r&b 60's punk songs that remind me of that great first Creeps album (before they got bad). The Bogeymen are: Laurent Bauer on lead vocals, guitar, organ and harp; Olivier Quinot on drums and backing vocals; and Yves Le Diraison on bass and backing vocals. Laurent Bauer gets writing credit for all the songs. Not only do these groovy French dudes know how to lay down a tune, but they prove themselves to be suave dressers too! I was instantly blown away by this band, and I want to thank Dig! Records for introducing me to *Introducing the Bogeymen*. Write to The Bogeymen c/o Laurent Bauer, 67bis, rue du Gond, 16000 Angouleme, France.

The other Dig! album is by a band called The Gorgons, titled *Number One*. Good ol' garage trash with no frills is where these cats are at. This album will especially appeal to fans of the Headcoats, and on the back of the album it even lists the recording supervisor as Bruce Brand (drummer for Thee Headcoats). All the photos I've seen of this band show a four-piece, but five musicians are listed- Tintin of lead vocals; Mitch on guitars and harmonica, Pat on bass, Nob on drums, and a guy by the name of Professor Belvedere Gascooigne Carvalho on organ and maracas. The only cover song on this album is a particularly raw treatment of the Unrelated Segment's "Cry, Cry, Cry", and it fits in nicely with the Gorgon's trashy originals. Get in touch with the Gorgons at: Patrick Sciberras, 51 rue Virtruve, 75020, Paris, France.

For a good deal of garage info, get in touch with DIG! Records c/o Groovy Eyes Distribution, 3 rue de l'Horloge, 35000 Rennes, France. And to hear all this great music first hand, tune in to CFUV's own Garage Grooves on Saturday midnights. Keep groovin'. ▲

hump hurts everyone

Anyone wishing to exchange witticisms, idle banter, or cries of moral outrage with hump can call CFUV (721-8700) on Friday, April 9 during the 3-5pm rock show.

Who are each of you? What do you each do in the band?

Dick Rice: They call me Dick. I play bass.

Leatherwolfe: I play the high end.

Velvet Cash: I beat on the little woman and make her scream. We're the musicians but we also have a circus of degradation which includes various folks, the main two being Arish and Captain Tim.

When and how did the band form?

VC: Sweetums and me started recording three or four years ago.

DR: I joined a year ago. They were a band but they needed a hairy bassist.

VC: The circus of degradation came later and they seem to come and go as they please. Right now we are looking for two cowgirls to go-go dance and two mighty men to have a boxing match. Usually people just approach us sayin' "I'll shit my underwear for you" or "I'll deepthroat my tampon for you".

What other bands are your members in? What bands were your members in previously?

DR: I'm in Our Testicles Touch The Ground. I was in Wire Bastard.

VC: I play bass in a Winter tribute band called Santa. Been in Spermicide, Sally Hose Off, Weedshove, helped start Pork Queen years ago. And me and Leatherwolfe have an all noise, puppet-rape band called Retard.

What's your discography so far? Any recordings planned?

Hump: *Grandma*, *Phuckin' Phuck*, *This Is A Snuff Film*, *Flaming Tunnel Of Fear* are our cassettes. There's also the Scratch Records single which is two 4-year-old songs off *Grandma* and the B-side of *Snuff Film*.

Any label interest yet? Do you care?

DR: Right now we're on Scratch.

VC: DGC and Warner have been bugging us.

LW: We're in the process of recording.

What are the high and low points in the band's existence?

VC: I think playing with Nimrod both here and in Vancouver was fucking great. Mayuko Hino dumping hot wax all over her tits. Fuck you can't beat that. Captain Tim dumped wax all over his cock and then got whipped by Mistress H. He did it just for Nimrod.

Playing with Ween was cool. Some goof screaming "This isn't right, stop hurting that woman!" Me and Hugh (hump's rodeo clown) had to shitkick him. Not to be violent or nothing but the guy was a fascist. When a man's beatin' his woman, don't go tryin' to stop him unless she's askin' ya to.

Once when we were playin' the hump house these rocker kids about 15 years old were buggin' us and one kid asks: "Hey, didn't you get busted in Vancouver for fucking a pizza?" and his friend said "No. That was for raping some chick." I couldn't believe it. These kids think we are rapists and that it's cool to be a rapist. Anyway, one of their girlfriends says to me and Sweetums, "You can rip off my clothes and rape me on stage." I think that was the ultimate high point.

LW: There was a time way before Dick, me and Velvet and Sally (hump's junkie) all lived together. Me and Sally would shoot anything. We drank like fish, we ate fish. We would work for no one. Phuckin' Phuck was recorded out of all that. Although it was one of our lowest points I think Velvet and me enjoyed music more than ever.

What are your influences, if any?

VC: Pot is our biggest influence. TV is second. Sounds and music and pornography is third. I really liked the movie *Dirt Bike Kid* and food is cool.

LW: I like lemon squares from Rebar and smokin' H.

What new (or old) music have each of you been listening to lately? What are your all-time favorites?

VC: Vic Chesnutt, Miles Davis, Hank Williams Sr. (not Jr.), Sun City Girls. As a band I think our common faves are Bongwater, Killdozer, Buttholes and Melvins. Dick loves Zappa.

Do any of you have any views on the state of the Victoria "scene"?

LW: Whenever I hear the word "scene" I feel sick. Sick because I get this picture in my head of bouncing straight and alert hardcore listenin' kids of the Reagan era who think they are so politically aware when all they really do is pay too much to see funky, punky metal shit bands that deal with such original topics as cops, racism and McDonalds.

VC: I used to think everyone in the "scene" was a fuckin' moron. But people here are tolerant of a lot of stuff that Vancouverites are very scared of. We've pulled off more all-noise, almost no instrument style shows in our house than any club or gallery can claim in Vancouver. With a lot less stupid comments, too. But of course there is a good population of the scene we despise. The population that would see musical evolution come to a standstill by filling the mushy minds of young people with hardcore and Pearl Jam and reggae. I don't care if people want to listen to simple-minded crap but warning youngsters against the dangers of art-phag noise is low. And breaking kids' skateboards for smoking pot – only a Nazi would do that. (A Nazi that owns a skate shop in Market Square.)

What's your message to the youth of Victoria (or anyone else)?

VC: My message to the youth: "Go get drunk on yer old man's whiskey. Drink it all. Steal your mama's wallet. Go to Turner's in Oak Bay or the Chinese store by Spectrum, drop all your money on the counter and say "LePage's Black Label". Steal a plastic vegetable bag. Huff the glue. One tube at a time. Mug someone while in a gluedream. Maybe you could molest your siblings or break into strangers' houses. Just don't listen to redundant shit like SNFU, Green Day and Bad Religion. It's dumb and it makes you look dumb. And above all, find out what the golden rule is and follow it."

Why the stage show?

VC: When we go see a band we wanna be entertained. Music fills my ears but I want a visual feast also. Seeing some guy shake his hair or aerobicize is dull. I've seen that a million times. Seeing movies, slides, TVs, dancing, shadowboxing and acts of degradation are way more interesting. A chickenshit idiot like Marcus from Harpo's or a straight-edge guy like Tony G. from Lootfag would be distracted by it but these guys can't walk and chew gum at the same time.

What is hump trying to prove?

hump: 1. That people take music too seriously. It's entertainment.

2. That even the most jaded audience can still be shocked and offended by things that happen in family homes day after day.

3. That our town fucking sucks.

What's the best feedback you've gotten about hump?

VC: In Vancouver Soma overheard some girl saying, "When that band was playing it felt like I was in hell."

hump Recruitment Center for the Circus of Degradation

"Give us your soul and your pain and we'll get you high"

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Q. How effective is an ad in Offbeat?

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Book Review

Twisted Sisters: A Collection Of Bad Girl Art **Diane Noomin ED.**

Fourteen of the best and most twisted 'bad girl' cartoonists have been collected into this anthology which is funnier- and scarier- than Dee Snyder. With endorsements by Kathy Acker, Lynda Barry, and Madonna on the back cover how could this not rule?

In its original incarnation, *Twisted Sisters* was an underground comic created by Aline Kominsky (partner in life with Robert Crumb) and Diane Noomin in 1976. This collection, published in 1991, brings together women ranging in age from twenty to fifty. Most of these artists nurture their own comic strips, or have been featured in publications such as Wimmen's Comix, DC comics, *Weirdo*, Rip Off Comics, or *Drawn & Quarterly*.

This collection's vision is uncompromisingly female. The approaches differ from achingly autobiographical to absurdly bizarre. Some artists work in traditional frame by frame cartoon format, while others like Vancouverite Carel Moiseiwitsch, combine angry, disjointed politically-fused prose with apocalyptic sketches. Others deal with fictions that are personal and cathartic, exploring the fears of unwanted pregnancy, incest, alienation, or alcoholism.

Above all, the works are funny. Sex, semen, armpit hair, periods, cellulite, and barf is pondered and mused. In "Heavy Flow," Montreal artist Julie Ducats becomes a mad, seething giant who goes on a rampage when she awakes bleeding without a tampon. In "The Jelly", Mary Fleener spins a 'roommate from Hell' tale about a chesty and breasty nymphomaniac roommate. Diane Noomin explores her yin in "Lesbo A GoGo" and Dori Seda eats brains in "Let's Eat Brains!". Chaotic, poetic, and frenetic, these artists are strangely in tune with one another. This book makes me really happy to be a girl.

Twisted Sisters should be available at most discriminating book and comic stores. I purchased my copy at Legends on Johnston Street. If they don't have it in stock, the really nice guy who owns the place will order it for you. Stay hungry!

Laela Speed ▲

Gadget

Interview

Who are each of you? What do each of you do in the band?
Travis Bond - drums, **Pete Spriggs** - bass, **Graeme McIntyre** - guitar, vocals.
When and how did the band form?
Sept. '92 started playing.
What's your discography so far? Any recordings planned?
First demo tape, *Lift With The Legs*, recorded Jan/Feb 1993.
Any label interest yet? Do you care?
None yet for us, but we are interested.
What are the high and low points in the band's existence?
Haven't been around long enough to find out what the high and lows are.
What are your influences, if any?
Victim's Family, Helmet, Primus, Rush...
What new (or old) music have each of you been listening to lately?
Listen to Dixie Dregs and Weather Report.
Do any of you have any views on the state of the Victoria "scene"?
Just starting to get into the Victoria music scene, but playing with Fracas and Pigment Vehicle at Harpo's was great. ▲

Reggae Sunsplash Benefit

Starring: Dadawah, Cardiff Reefers, Donovan, Foundation
Feb. 26, 1993
UVic Commons Block

Dadawah took the stage after an uplifting message from MC Massive (cheers and respect to Pax). Dadawah delivered a solid tight set to the delight of the capacity crowd. California's Cardiff Reefers showed off their talent with their blend of slide guitar and ass-kicking reggae and later provided solid backing for Donovan and Foundation. Donovan's voice was the highlight of the evening for me. His rich African rooted vocals were a great lead in to the angelic harmonies of Foundation. If Donovan can master the same vibe on his next CD as he did live, then we're all in for a treat. Foundation's lead man "Keithy" paid respect to the Transition House cause with their version of Marley's "No Woman, No Cry." What a great show!

Clay Hughes ▲

Anarchy and Alternative Radio

by John-Henry & Amanda

What, you may ask, does anarchy have to do with alternative radio? To begin with, the root of the word "anarchy", from the Greek anarchia (an meaning not and arche meaning rule), complements the purpose of alternative radio. By having a radio station that refuses corporate sponsorship and relies on the listening community for funding you are free to question rather than support multinationals and all premises that they rely on (ie. capitalism and hierarchy). Anarchy has been a voice of the oppressed throughout history. From the Paris commune in the 1800s to the Spanish Civil War in 1936/37 (in which the Anarchist Federation - Federacion Anarquista Iberica - played an important role in fighting the fascist government) all the way to Anarchist Youth Federation which exists in North America today, anarchy has long been a valid and serious movement in the western world.

The anarchist aims to replace governments and give people freedom to do as they will and harm no one, and are reflected by many local and international bands. The problem is that no corporate-controlled radio station will play them. How could a station that airs Kentucky Fried Death ads play a band like Conflict who sing on their *Ungovernable Force* album, "Direct action in animal rights means causing economic damage to those who use and abuse and make profits from exploitation." Of course, no corporate station would play this. CFUV can and does play Conflict, Crass, Dead Kennedys, Black Flag, Contempt and any band that threatens and scares the corporate New World Order. The last band, Contempt, was a local band (regrettably now broken up) without a record deal and thus unlikely to be heard on radio if there were no alternative stations. We're not talking about playing the Sex Pistols, who mastered the Rock'n'Roll Swindle by singing about Anarchy in the U.K. while making millions. No, we're talking about bands advocating direct action and revolution. Granted, radio will not spark a spontaneous revolution, but by playing bands that refuse the corporate bucks alternative radio provides a forum for uncensored discussion. This alone helps stop the perpetuation of socio-economic hierarchies that those in power need in order to rule.

Anarchy is more than just destroying the current institutions, it is a way of living. It is a process of constantly re-evaluating society. It means taking personal control of one's values and living by them, no longer accepting the dominant paradigm of any society. Anarchy means not allowing oneself to be sedated by mass media lies while freedoms disintegrate and mass oppression becomes acceptable.

Where can you hear more about these bands and further anarchist discussion? Right here on CFUV at the Anarchist Cafe. The Anarchist Cafe opens every Tuesday night at 3AM and closes Wednesday morning at 6AM. The late, late hour ensures that the hosts (John-Henry and Amanda, of course) can subvert the corporate agenda of creating a docile 9 to 5 work force to meet their capitalist demands and turn the listeners on to anarchy and revolution.

In closing, I think it's appropriate to quote Conflict again from the song "The Arrest": *Whatever you go through in a police cell is nothing compared to the suffering inflicted by governments. The state destroys, tortures and murders. We must stop them, using force if necessary.* Remember that, and good luck. ▲

A CABARET FEATURING 12 FRINGE COMPANIES
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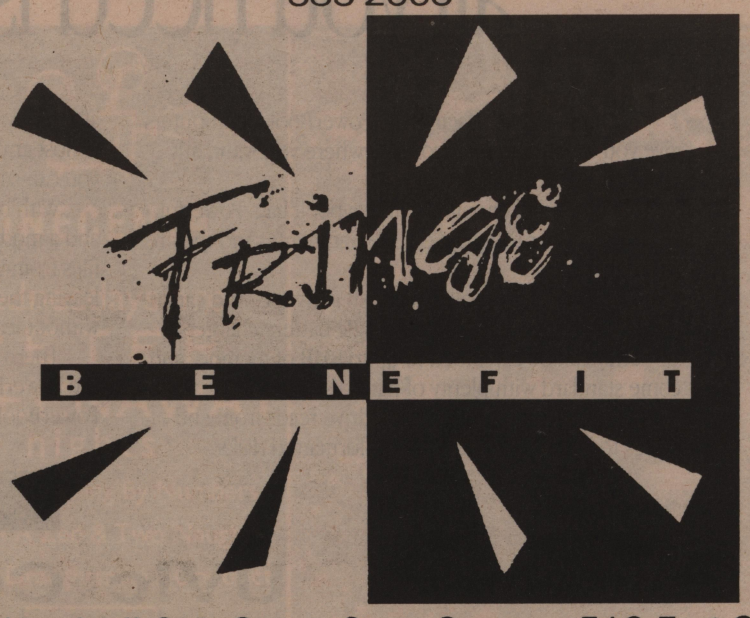

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Hosted by members of the 5 WHITE GUYS, with musical guests, SIMPLY WHITE
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Flickering **Cinecisms**

The Crying Game

by James Vitti

With Irish poetry, a friend is determined to save my lapsed Catholic soul. She, being a devoted Irish Catholic, contemplates my spiritual redemption in measured cadences. Having asked me over for our infrequent lunches, she'll quickly read out loud a half dozen lines for my adoration. Her voice animates both waves and rock in that incessant co-mingling along miles of Irish coastline. Her language is an extended allusion to her island and her faith. It's for that very reason Irish director Neil Jordan saw filmmaking as an escape from Irish literature. His 1976 debut collection of short stories *Night In Tunisia* and his novels were critically well regarded. Yet, for Jordan, only movies could connect him with "forbidden things - rich strange things that don't happen in real life... levels of eroticism and sensuality... with what storytelling should be." Without an Irish film tradition, Jordan struggles with a millennia of verbal imagery. And so with his latest film, *The Crying Game* he takes a reckless leap from this sacred ground.

Ironically, the map of Jordan's cinematic territories from his first release *Angel* in 1983 to *The Crying Game* in 1992 is still found in his own literary works. While his stories are of a place, they are never meant to be particularly fresh. The seaside resort, the circus of caged animals, backstage to a public performance are regular features to his landscape. In *The Miracle* from 1990, an alderwoman visiting a small coastal village becomes a young man's obsession. With a retelling of Red Riding Hood in *The Company Of Wolves*, straying from the path literally releases the beast in all people. When a hired thug in *Mona Lisa* (1986) falls knowingly in love with a prostitute, only a peek behind the scene discloses the depths of his boss's corruption. Jordan's stories emerge from these natural cusps, which are neither wave nor rock, yet inspire startling transformation.

The Crying Game also begins at a northern Irish seaside town, hosting a small travelling carney. Jody, a young black British soldier, is enticed by an alluring local girl into an IRA kidnapping. He's been taken prisoner in hopes of swapping him for an IRA leader held by military authorities. Assigned to guard him is "volunteer" Fergus (played by Stephen Rea). Rather than keep him bound and hooded like an animal ready for slaughter, Fergus removes the stifling black bag to meet Jody (Forest Whitaker). As Jody talks about the army as a job, and about his love for cricket, he becomes steadily more difficult to kill. He's a storyteller whose fatalistic tale of "The Frog and Scorpion" haunts his captor. Should he die, Jody implores Fergus to look up his beloved girlfriend Dil (played by Jaye Davidson), setting in motion the pure desire of *The Crying Game*.

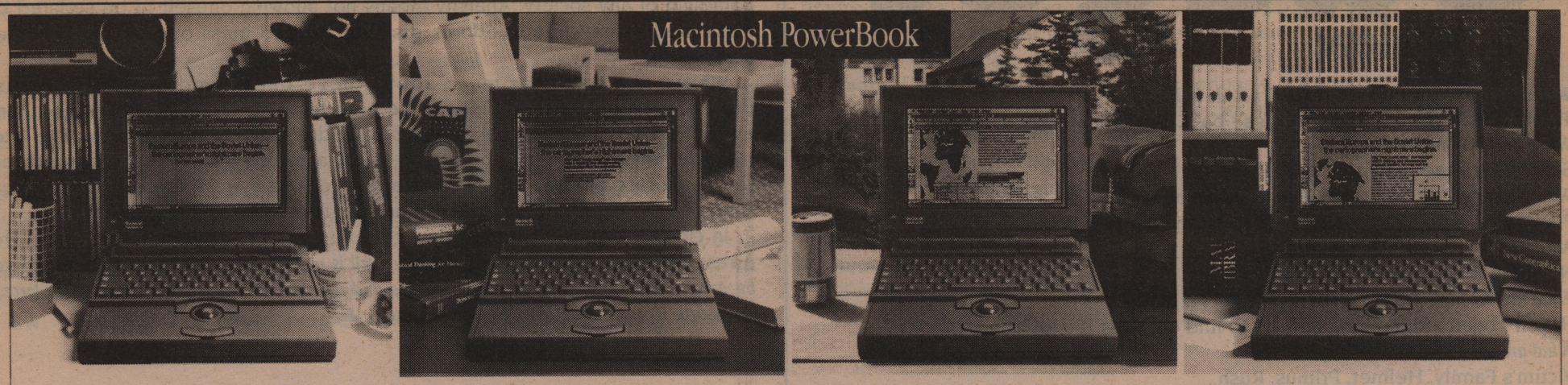
What gives *The Crying Game* a desperate but erotic charge is the sacrifice of this storyteller. The thug in *Mona Lisa* can be unaware he's relating a mystery. The young man can find himself entrapped by his own fantastic assumptions. Each

maintains a distance from the tragedy. But, with the accidental death of Jody, Fergus and Dil have nothing to guide them to the end of their story. They're completely vulnerable to the sudden reversals of their passions. Both flounder in Jordan's refusal to assume anything about his characters' inner lives. Of the people in his novels Jordan stated "I could only describe the physical realities of [their] fundamental existence. I could not describe anything other than what could be seen or smelled or heard." In his novel, *The Dreams of a Beast*, a graphic artist gives himself up in complete sensual identification with nature. So physically, he metamorphoses into his partner, pregnant with their daughter. Though saturated with surreal imagery, his prose remains guarded against metaphysical assum-ptions. Filmmaking for Jordan holds no such dangers. Its reliance on recording appearance in *The Crying Game* confounds all concerned with things that can't be explained.

After seeing *The Crying Game*, I recognized its likeness in the sexually outrageous movies of Spanish director Pedro Almodovar. Some of these include *High Heels* and *Matador*. Coming from cultures dominated by the Catholic Church, both directors approach cinema as erotically charged images. For Almodovar, the sex is buoyant, farcical and filled with the thrill of a crumbling fascist regime. There's the spirit of rebellion. With the Catholic Church still in control of Ireland, Jordan's films are distrustful of what can't be touched or caressed. What can be seen can't be co-opted by any poetic trans-cendence into the Irish Catholic realms of the spirit. I don't think I'll suggest *The Crying Game* to my friend just yet. I'm not sure I want my serpentine soul cast out from the Emerald Tales.

The Crying Game might still be playing in Victoria.

Go out and see a movie, then talk or argue. Just as long as you put words to the pictures. ▲



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A Titillating Chat With... RHYTHM ACTIVISM

by Chris Vance

Nothing gets in the way of Rhythm Activism. Even the worst blizzard in Montreal's recent history. Norman Nawrocki, singer, songwriter, violinist and master of many fine talents in the group Rhythm Activism took time off on March 15, beneath six feet of snow, to talk with *Offbeat*.

Describing Rhythm Activism as a "rock n' roll cabaret band," Nawrocki said the band exists first and foremost to promote political change and to have fun doing it.

From anti-poverty benefits in rural Quebec to traditional Ukrainian-Polish-Canadian weddings in Saskatoon, Rhythm Activism defies convenient labelling and easy description.

Their latest album, *Tumbleweed*, showcases a new sound for the band, "twangy... all acoustic. Looking west," said Nawrocki. Indeed. *Tumbleweed* not only presents fight-the-power ideals, but sings about people brave enough to realize them. For example, Milton Born With A Tooth, a lonefighter Indian who has never ceased fighting for justice in the face of our government's deceit.

Related to Rhythm Activism's "Milton Born With A Tooth," is their song "The Old Man River Dam," about a huge hydro-electric dam built on Indian land despite protest and legal barriers.

As Nawrocki said, "The world is turning here... either we go along with it or we speak out."

Tumbleweed has made an impact in Milton's home province of Alberta - while on CSJW radio in Calgary, Nawrocki said a secretary for the engineering company responsible for the Old Man River Dam called in, volunteering information about other equally hideous projects.

Rhythm Activism produced two tapes about the Oka crisis in 1990, a time when Indian musicians were banned on many Montreal radio stations, said Nawrocki.

Rhythm Activism proves wit need never be sacrificed for political sincerity. For example, they toured Quebec once protesting legislation penalizing people on welfare. The show was called "Two women and a check."

While performing in Poland the "rebel news orchestra," as Nawrocki termed the band, played a show called Welcome to Capitalism Poland - hardly a typical North American import to the now defunct Eastern Block.

"We're a very conscious, aware band that takes our social responsibility seriously... we're no corporate poodle hacks, that's for sure," said Nawrocki.

Rhythm Activism prides itself on producing its own material through Le Pages Noires. Nawrocki is full of contempt for the commercial recording industry.

"They're all parasites. They live off of bands and those of us who are stupid enough to buy it. They take our culture, which is pop culture, and repackage it and sell it to us," said Nawrocki. "It's sick."

Their future plans include hitting the folk festival circuit, doing some more Prairie weddings, and hanging out on the west coast. Band member Sylvain Cote is currently fundraising for the band by treeplanting up Island.

Nawrocki said the group enjoys defying any patterns and is presently enjoying a stint with some hardcore bands, including Dogface Herman's, Ex, and Trenchmouth.

Nawrocki's most memorable concert story illustrates perfectly Rhythm Activism's wacky genius - imagine Rhythm Activism in drag, in a church basement, with a crucified Jesus Christ hanging behind them while singing a typical Rhythm Activism song like "Louis Riel."

If you can picture that, then you're on your way to *Tumbleweed*. ▲

Folk'n New Releases

Artist	Title	Label
Becky Bernson	*Sagebrush & Lillies*	Independent
The Brother Boys	*Plow*	Sugar Hill
Martin Carthy & Dave Swarbrick	*Skin & Bone*	Green Linnet
Larry Cordle & Glen Duncan & L.S.T.	*Larry Cordle & Glen Duncan & L.S.T.*	Sugar Hill
Jane Hawley	*As We Walk Thin Ice*	Hawley
Group Du Jour	*Running With Scissors*	Mongrel
Robbie O'Connell	*Never Dreamed To Dance*	Green Linnet
Daithi Sproule	*A Heart Made Of Glass*	Green Linnet
Kim Robertson & Bettine Clemen	*Love Songs To A Planet*	Hologram
Francisco Ulloa	*Ultra Merengue!*	Green Linnet

Folk can be heard six days a week from 8am to 10am Monday to Saturday on CFUV FM 102/cable 104.3.

Let The Good Times Roll PLAYLIST

Artist	*Title*	*Label*
Bobby Blue Bland	*I Pity The Fool/V. I*	MCA
Juke Boy Bonner	*Life Gave Me A Dirty Deal*	Arhoolie
Clifton Chenier	*Clifton Sings The Blues*	Arhoolie
Lester Davenport	*When The Blues Hit You*	Earwig
Otis Grand	*He Knows the Blues*	Volt
Big John Greer	*Rockin' With Big John*	Bear Family
John Lee Hooker	*Burnin' Hell*	Riverside
John Jackson	*Don't Let Your Deal Go Down*	Arhoolie
B. B. King	*King of The Blues (4CD Box)*	MCA
Smiley Lewis	*I Heart You Knocking*	EMI
Joe Hill Louis	*The Be-Bop Boy*	Bear Family
Curtis Mayfield/Impressions	*The Anthology 1961-1977*	MCA
John Primer	*Stuff You Got To Watch*	Earwig
Tommy Ridgley	*She Turns Me On*	Modern BRec.
Big Al Sears	*Sear-lously*	Bear Family
Robert Shaw	*The Ma Grinder*	Arhoolie
Spiders	*The Imperial Sessions*	Bear Family
Big Mama Thornton	*Hound Dog*	MCA
Various Artists	*All Night Long They...*	Specialty
Various Artists	*Chess Blues (4CD Box)*	MCA
Various Artists	*Duke Peacock's Greatest Hits*	MCA
Various Artists	*Shouting The Blues*	Specialty
Katie Webster	*I Know That's Right*	Arhoolie
O.V. Wright	*The Soul Of O.V. Wright*	MCA
Zora Young	*Travelin' Light*	Deluge

Let the Good Times Roll can be heard every Wednesday evening from 8-10:30 pm on CFUV fm 102, Victoria's only Blues programming.

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CINECENTA

wednesdays are
PETER GREENAWAY
nights

April 7 Drowning By Numbers
April 14 A Zed & Two Naughts
April 21 Draughtsman's Contract

DAILY SHOW INFO: 721-8365
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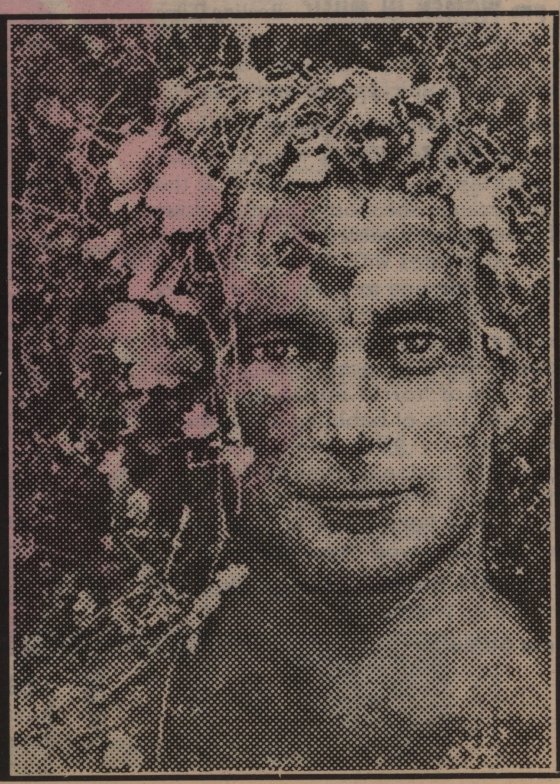

FM 102 CFUV CABLE FM 104.3

DIAL TA

monday

6 am ROCK: *Monday Sickness*. Get on up and hurl to the music! Start your week right – blowing chunks through your nose.

8 am FOLK: Hosts Ken and Randy play an eclectic blend of local and other folk music, stressing a balance of gender, social/personal, and vocal/instrumental music.

10 am CLASSICAL: Rising from the deep dark dungeons of CFUV the Phantom will be live and in spirit bringing your musical phantasies to life.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: *UVic Students' Society Magazine*. Whether it's outrageous speakers, fundraising events, student politics or the price of beer, all aspects of the Students' Society are up for discussion and commentary. A variety of elected student representatives will be rotating guests, and they'll only be a phone call from your inquiring minds. Hosted by Christopher Devlin and Kelly Greenwell.

1 pm GAY/LESBIAN: *This Way Out*. (Syndicated) The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews, and features.

1:30 pm PUBLIC AFFAIRS: *Into the Streets*! Since the attempted clearcutting of the Legislature, our quest to spread Mikey-quaking activist news and views to CFUV has been rejuvenated. Up to date information and contacts are provided on *Into the Streets* to prompt action. Tune in, turn on, and fight the power.

2 pm NEW MUSIC: *New Album Review* Rotating hosts bring you the latest in a variety of genres.

3 pm ROCK: *Suzy Nasty Teeth's Big Brother Radio*. Fang and Grinder establish a loveless radio relationship to plague your Monday afternoons. Nothing is sacred. Alternates with Quentin Rogers.

5 pm JAZZ: *Footprints* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. From the "Alligator Crawl" of Armstrong to the "Giant Steps" of Coltrane. This 3 hour program will favour those artists who fit Lester Young's dictum - "Ah, but can you sing me a song?" Alternates with *EnJAZZimentally Sound*, with host, Jim Fisher, who presents the lesser heard but musically great jazz musicians of the 60s to 90s: Andy LaVerne, Jon Faddis, Bobby Watson, Peter Leitch, Jon Ballantyne, Woody Shaw....

8 pm CENTRAL AMERICAN: *Centro America Al Dia*. (Bilingual) News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

9 pm WOMEN IN MUSIC: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, irreverent, political sweet and sour.

Apr 12: Tribute/cover songs

11 pm ROCK: *Elf-pet's Musical Muses*. Elspeth's write-up is unavailable at this time because she's busy hunting down all those groovy records for her rockin' show. Alternates with the two Dougs as they become one to bring you a variety of music. New time! Same old shit! Dr. Druggy Dougy and Mr. Drugless Douglas show up occasionally to play all kinds of horrid music, including requests. Lots of babbling about music and stuff by your semi-imformed host(s). Occasional comedy stuff and other inane bits included by accident. Always live. Sometimes boring. Never predicatable. Hype! Hype! Hype!

1 am LATE NIGHT: Two Dugs alternate with Simon Warbly.

3 am GUMBO

tuesday

6 am ROCK: *Mr. B's Ballroom*. Good God! Has it been two years already? That's right, Chris Eng has been rocking the Tuesday morning airwaves for two years now, and this month he has an anniversary super-spectacular planned for you! Join the Ninja, and King Harold, plus special guests, when they'll play all of your favourites, all of their favourites, and have some special album breakings. So welcome to Mr. B's Ballroom. Don't be a wallflower, get up and dance.

8 am FOLK: *Political Spirit Quest Sandwich* Returning from a New Age, Club-Med holiday retreat camp hiatus, Johnny Rotten, disgusted with the vapidity of modern posturing, will perform a weekly ritual, attempting to resurrect music to its rightful places as celebrator, teacher, and crusader. Music of the People! Yes, music to stop shopping and welcome y'all in. Live local talent featured regularly. Now, breathe in...and say Yesss!

10 am CLASSICAL: *Just Say Nono*. You, radiophile, when the next time you are ordered to listen to mindless, worn-out music, to Lloyd-Webber and John Williams, there is only one thing to do: Say Nono!

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: *VIPirg Waves*. Media Watch exposes lies of our time by uncovering current media mythology.

1 pm METAPHYSICAL: *Magic Happens*. An interview show featuring practitioners of the magical arts, including shamanism, tarot, Rosicrucianism, Freemasonry, witchcraft, cabala, ceremonial magic, voodoo etc. The program will encourage people to broaden their perspectives to allow for the possibility of magic in their lives. Non-denominational.

2 pm COUNTRY: *Lonesome Horsepaddies*. With Cousin Mark. Dust off the fiddles and pedal steel for this hour of hurtin' tunes and honky-tonk songs. At least one trucking song each show.

3 pm ROCK: *Everything you Always Wanted to Hear But Were Afraid to Listen To*. Tune in, while we tune out. Oh, by the way, we alternate with Paulo and Rita. Paulo and Rita play a lot of stuff they've never heard before. They're also the only poeple who will actually play Mendelson Joe.

5 pm JAZZ: *Noah Becker Live*. An eclectic mix of jazz music and art-talk , from Victoria's most talked-about young jazz musician/artist

6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood, presenting a survey of the early era of jazz.

8 pm YOUTH: S.A.Y. W.H.A.T. (*Socially Aware Youth With Healthy Attitudes Today*) Featuring Victoria's youth, as they shake down local, national, and international issues. If you are between the ages of 15-21 and would like to get involved in the SAY WHAT radio program phone the Common Place office at 360-0799 or 477-0941.

8:30 pm GAY/LESBIAN: *Out on the Waves*. Locally produced gay and lesbian programming that features an eclectic mix of news, issues and music.

9 pm 20TH CENTURY COMPOSITION: *Infrequency*. Alternating hosts Doug Sprenger and Donald Lebland feature an eclectic mix that could include Laurie Anderson, the Kronos Quartet, Charles Mingus, Astor Piazzolla, Kurt Weill or John Zorn; composers and improvisers who stretch the boundaries of 20th century "serious" music.

10:30 pm ROCK: *The Wonderful World of Sound*. Glen and Tyler celebrate their sixth anniversary on the air by playing the same old garbage you've come to know and love. JEFF DAHL, CREAMERS, BORED, BLAH, BLAH, BLAH...plus, the Top 5 Sound Effects of the Week!

12:30 am LATE NIGHT: *Karatché's Office*. Karatché and the Albino have combined to initiate the 1000 blue death troll's annihilation. This feeding frenzy of death rattles breeds and nurtures this generation's race of sanguinary butchers. Alternating Tuesdays.

3 am GUMBO:

wednesday

6 am ROCK: *The Ratatouille Communard Embouchure Show*. Yes, the Cruiser has been called many things of late. "Brutal!" "Dead meat!" "Squireen!" "Tragopan!" "Orthogonalized!" "Protomartyr!" "Flibbertigibbet!" "Cheapjack!" "Roentgenographer" "Ampoule!" "Meliorist!" "Parbuckle!" Tune in and find out why. And quit smoking!

8 am FOLK: A recent move to Metchosin has given Cathy a new appreciationfor rural life and rural folk – tune in for a sampling of her latest batch of 'shine. If it doesn't tap your toe, she won't play it. Meanwhile, Lucas Eades gives you a taste of the "old country," with a dash of something that's just a little out of place.

10 am CLASSICAL: *The Wednesday Fret*. If life were fair, Mozart and Beethoven would have written for the classical guitar. However, life being what it is, Janice has to rise at some ungodly hour every Wed in order to delve into the unwilling memory of Victoria for more obscure composers. The outcome of this endless search is a two-hour weekly focus on the classical guitar. All periods, solo and ensemble, these guitar pieces are supplemented with other instrumental works of similar period or style. All this, plus info on the guitar scene in Victoria – what more could a guitarophile want?

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: Jana and Richard alternate to bring you a variety of issues relevant to everyone.

1 pm DISCUSSION: *Alternate Views* (Syndicated) Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch. See ad in this issue about acquiring tapes and transcripts

Apr 7: Joseph Collins: *World Hunger: Myths & Solutions*

Apr 14: Ali Mazrui: *Afrocentricity & Multiculturalism*

Apr 21 & 28: TBA

2 pm PUBLIC AFFAIRS: *Common Ground* (Syndicated). Interviews with highly-placed experts from many fields highlight the examination of international affairs and events. Produced by the Stanley Foundation.

2:30 pm EVENTS: *Only in Victoria*. Scene ventage from past, present, and future local bands. None too small, some too great. Interviews, spotlights, blatant name dropping, blasts from the local past. Tune in to hosts Master Slave or Flower. All local bands are welcome. Send us your best. Alternates with CFUV *Presents*, profiling upcoming events presented by CFUV.

3 pm ROCK: *Your Brain on Radio*. If you're looking for some way to impress your friends, listen to Murray and Jenny loyally (we don't play Sven Gali). Call and request your "faves," the older the better.

5 pm JAZZ: *Straight No Chaser*. The two valiant throwbacks have been fighting the good fight. Demetrios wards off digital forces with his pithy and witty comments, hair shirt on of course, and Shaukat steadfastly maintains that if it wasn't recorded in the fifties, it can't be any good. Are these really genial teetotallers fit to host straight no chaser? Tune in and listen. Nabil Fawzi and Luigi Fucotti take it away on alternative Wednesdays.

8 pm RHYTHM & BLUES: *Let the Good Times Roll*. A survey of classic blues n' rhythm. Eric LeBlanc presents birthday tributes and lots of new releases. Send a SASE for playlist of each program.

Apr 7: Jimmy "T-99" Nelson, Drifters, Wayne Bennett

10:30 pm ROCK: *Uncle Dieter is Dead*. Sauté your favourite literary hero with # 38. Learn the secrets held in William Faulkner's secret vault. Experience Abby Frucht's home-made soup. Alternates with *Corrosive Medicine*.

12:30 am LATE NIGHT: B^3 and Cam continue to stoke rock's raging flame.

3 am GUMBO: *The Late Heaby Early Show*. Later, heavier, and earlier than ever,(depending on your point of view). All is not lost in the land of latenight, or is that early morning, radio.

thursday

6 am ROCK: *Emrys' Geek Show*. Sure, Emrys Damon Miller isn't as cool as the Cruiser, nor does he have the deserved fame of the Morning Ninja – he is merely a geek artist with no real knowledge of good music. But this doesn't stop Emrys from putting on a *damn* fine show of beautiful adventures into different attitudes and atmospheres of morning music, putting listeners into a state of restlessness and excitement so they can go on and have a great day. The music is diverse, intriguing, and stimulating, and good to listen to until about 7 am, at which time he runs out of cool music to play, and the show generally goes downhill. Of course, we are getting sidetracked from the point, being that whether you listen to CFUV or not, (in particular, Emrys' show) you're still going to die one of these days, and then none of this will really matter.

8 am FOLK: *Folkin' Around* with Keith Malcolm features 2 special segments for the kids called *Malcolm To My Neighbourhood*. Live performances from local artists will be featured in the next few months.

10 am CLASSICAL: Mystery host gives you a variety of selections.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: John Shafer calls his show *Bad News*. Have a listen and find out why.

1 pm SPORTS: *Sports in the Stoplight*. CFUV's veteran sports director, West Mundy, presents a show interesting to more than just the sports junkie crowd. He won't back away from controversy and will present a varied sort of format. Listen and give it a try; you won't be bored.

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric LeBlanc presents one hour of the best of *Let the Good Times Roll* –mostly new blues/gospel/R&B releases.

3 pm ROCK: *Pop-O-Pie Planet*. Sun, fun, slippery sweaty bodies, dark nights and candlelight dinners, squishy sounds and rhythmic moaning. A true romantic's delight.

5 pm JAZZ: *Jive at Five* and *The Last Set* alternate with *Jazzin' in B Flat*. *Jive at Five*'s Arnold VanKlaveren kicks off the first two hours of programming, and Jim Fliczuk plays more jazz, closing the last

LES

REQUESTS
721-8700

hour with *The Last Set*.

Jazzin' in B Flat host Art Simpson presents an interesting mix of blues, ballads and bop, every other week!

8 pm ELECTRONIC: *Earmeals*. Electronic and experimental music and sounds with Brian Lunger and Agustin Luviano Cordero.

10:30 pm ROCK: Blues. All colours. All hues. All blues, with Thomas Baranyai. Alternates with *Ear Desserts*. Join Cindy and Parge for lots of punk rock and hardcore. See ya!

12:30 am LATE NIGHT: Guy alternates with Paul and company to disrupt the airwaves.

3 am GUMBO: It's absurd. Gumbo like you've never heard. With host Grumble.

friday

6 am ROCK: *Spot the Loony*. Me and Sausage Man Part 1. Oh, what a wicked sprite you are Sausage Man!/ I drool voluminous amounts of liquid spit upon seeing your intestine wrapped frame,/ And gush my mouth pukes at the foul sight of your being./ How many lives have ripped their bowels to kiss your existence?/ Oh hail! thou are the true Sausage Man, and god is thy name!

8 am FOLK: *Folk DIAL-ectics*. Folk antithesis, synthesis, and at least one train song every show, guaranteed. Alternates.

10 am CLASSICAL: CFUV's longest running (3 years and counting) classical show moves days *again*. Join Deryk Barker for 2 hours of unfamiliar repertoire and historic performances.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS:

Apr 2: The final installment of "Rule Over the Earth"

Apr 9: A new 8 part seriesfrom UN Perspectives on Human Rights

12:30 pm PUBLIC AFFAIRS: *Cycles of the Sound*. A new 13-part series focussing on fresh and salt water quality issues in the Puget Sound and southwest BC area. Produced by Environmental Perspectives from Bellingham, WA. People, cities, industry, fishing and recreation all have dramatic impacts on water quality and these impacts feed back into every aspect of the environmment.

1 pm ARTS MAGAZINE: *Artlet*. Sexually transmitted VU's amongst four consenting, rotating sections.

1:30 pm LITERARY: *Random Frequency*. Poetry, prose, drama or whatever we decide to create.

2 pm PUBLIC AFFAIRS: W.A.R. with Chenee. WAR is a political public affairs program of critical thinking. Where raw information or social, economic, and political dimensions of personal life as fundamental to your understanding. Tune in and hear rare political sound poetry mixed with live erudition and debate.

2:30 pm TBA

3 pm ROCK: *Brains of a Gnat*. The show that was a different show with the same name is now the same show with a different name. You figure it out. Scab hosts; Cruiser's there on a good day. April 9 big phone-in Hump interview. Get your rocks off. Music stinks. Fuck me.

5 pm JAZZ: *Circles, Squares and Other Sounds*. Host Lance Blomgren starts your weekend off right with 90 minutes of contemporary improvised music, from free jazz to freak jazz.

6:30 pm JAZZ: *Pushing the Envelope*. Host Ian Cochran concentrates on avant-garde and contemporary sounds. Guaranteed 98.6% bop free! Alternates with Riley Best.

8 pm VARIETY: *Anything But Dead Air*. We usually alternate, although the Doctor's been breaking recently, but *Anything But Dead Air* guarantees the unpredictable and eclectic regardless. Can one even categorise it as "music"? Consider this a dare – listen if you can. We'll try to make Mike Harcourt's chin quiver again. Alternates with *Spartacus*, a sort of how-to-seditiously-dance and entice social unrest hour. Gotta love it. Fight the power; flambé the rich. With poetry, humour and gratuitous sound effects for all!

9 pm ROCK: *The Disciples of Dr. Demento*. Cannonballs aren't fun, Billy. Horsefield, this one goes out to you. And dance. Metal. Birds. Alternates with *Hum Along with Herman*. Rock & roll can save you.

10:30 pm ROCK: *Winnie Wincent Inwasion*. Twice a month (at least) you must have your dose of punk wok, metal '83 style, fromage, tv themes, prank phone calls, slags, interviews, Kiss spotlights, jazz, grindcore, arguments, and requests from a tired and sweaty Nipper and Maxxximillion Preteen. Alternates with *Soul Glo*. Let us pour somethin' sweeet on that for you. We're buying, baggin', cuttin', scratchin' & sniffin'. The dope starts here.

12:30 am LATE NIGHT: *Maison du Squid*. Immature bonehead Johnny Hildo mumbles, makes blonde jokes, grovels for people to call, and occasionally sings along with his favourite Duran Duran songs! Bring a friend! You might get lucky! (Note: Force = ma and you can't push a rope.) Alternates with *Mixed Metaphor*, every other Friday, 12:30 – 6 am, with George Hodge; 30+ minute sets (intro, guitar, trippy, rock, country folk, international, bluesy, jazz) individually warped for you.

3 am GUMBO: *Mixed Metaphor* continues, with George, every other week.

saturday

6 am ROCK: *Morning Sickness*. Cory will make you oooh, aaaah, aaargh, kaaaak, huuuuhgh, mmmm, and much more.

8 am FOLK/ROCK: *Radio Arcadia*. Listen as your hosts, A. Non & Tipsy, and their herd of delirious critters graze the folk-rocky fields of sound. The eclectic fence surrounds the electric range. Dead, recorded or live, tubular surfin' music for brekkies.

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews, and poems in Finnish.

11 am FRANCAIS: *Les Mélomanes*. Host Yves will make you listen to all aspects of French music (rap, rock alternative, hardcore, Quebeçois, jazz) when you listen to Les Mélomanes.

1 pm TBA

2 pm PLAYLIST: *Playlist Salad*. Only the finest musical ingredients get mixed by the rotating hosts.

4 pm ARTIST PROFILE: *Labelled and Shelved* brings you a variety of thematic specials.

Apr 3: Native music & more with Bird

Apr 17: *Dumela Africa!*: African choral music traditions

Apr 24: Classical with Deryk Barker

6 pm REGGAE: *Alive and Dread*. Reggae and African music, featuring a roster of rotating hosts.

9 pm DANCE: *Perpetual Motion*. Martin, Tristan and Jane alternate.

10 pm RAP: *Spittin' Rhymes*. Host M.C. Degree keeps your radio bumpin' to the thumpin' sounds around.

12 am GARAGE: *Garage Grooves*. Whoa daddy-O! Dig this groovy crawl through the crypts of fuzz! Every week, Amazing Larry brings you brand new 60s punk from around the world, as well as a variety of "old" garage stompers. Don't be a square...tune in!

1 am LATE NIGHT: *Anarchist Café*. John-Henry and Amandats to convert the world to nocturnal ways in order to stop the corporate machine from brainwashing its 9-5 labour force into buying the big lies. It's not too late!

3 am GUMBO: Wanda Cameron brings your musical smorgasbord late night delight that's violating the airwaves. Have no fear nocturnal ones, we're here for anyone who just can't sleep.

sunday

6 am ROCK: *The Bathroom Grafitti Show*, with Tyson Mielke (Mel-key). Are Betty and Veronica the same person with different coloured hair? Does Jughead have an eating disorder? Did the Brady kids spy on each other in the shower? Why ws Alice's apron never dirty? Does Fred Flinstones prefer bowling to sex? And why the hell did the Howell's bring all their money on a three-hour tour? These questions, and more, won't be answered, but hey, there's plenty of other inane stuff going on. Closed captions for the severely hung over.

9 am POLISH: Grzegorz Gawronski, Ursula Zelinski and Ewa Caputa present an hour of news and music from Poland, as well as interviews and news from the Polish community.

10 am CHINESE: *City Rhythm*. Chinese language program.

11 am ITALIAN: *Italian Broadcasting System*. Music and news with Don Sforza and Giovanna Greco.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America*. Hosts Miguel Alvarenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

1:30 pm JAZZ: *The Eclectic Jazz Show*. From acoustic solos to electric ensembles, host Rod McCrimmon brings you 90 minutes of accessible jazz.

3 pm WOMEN'S ISSUES: *Women on Air*. An exploration of women's issues on both an international and local plain, covering a wide social and political spectrum. Features a variety of interviews. If there is a community event that you'd like us to cover, please phone CFUV at 721-8702.

4 pm MAGAZINE: *From the Blackside*. A program of easy R&B, with interviews and guests from the Black Side, with your host, Jonathan Johnson.

5 pm AUDIO SOUNDSCAPE: *?Frame?* confections that cast no shadow. a mouth without teeth kissing a mouth without teeth... your nails need clipping. just as futile, agreed, but red-handed.

6 pm JAZZ: *In the Mood*. A program of jazz in the broadest sense of the word with your host BJ, a dedicated fan of the genre (you're absolutely right if you guessed the initials stand for Beatnik and Java).

8 pm JAZZ: *Peter Lovric's Jazz Concert*. Put your dancing shoes on with the King of ballroom jazz.

10 pm ROCK/FOLK/ECLECTIC: *Fish and/or Skiff Show*. Ding dong, the chin is gone; sing it short, sing it long! Phone in your guitar/drum solo and win a dream date with the Hoover Electrolux Sux-o-matic. Requests? You know my name; look up the number.

1 am LATE NIGHT: *Pope John Paul Show*. Join John and Paul for a religious experience of disc spinning and poetry reading as they comb the catacombs of the Vatican for musical relics.

3 am GUMBO: Untamed music from the wild kingdom.. ▲

PROGRAMMING MONDAY TO SUNDAY

	Mon	Tue	Wed	Thr	Fri	Sat	Sun	
6	ROCK							6
7								7
8	FOLK						ROCK	8
9							POLISH	9
10	CLASSICAL					FINNISH	CHINESE	10
11						FRENCH	ITALIAN	11
12	PUBLIC AFFAIRS							12
1	GAY & LESBIAN / ACTIVISM	METAPHYSICAL	PUBLIC AFFAIRS / EVENTS	SPORTS	ARTS MAGAZINE / LITERARY	EAST INDIAN	LATIN AMERICAN	1
2	NEW ALBUM REVIEW	COUNTRY	DISCUSSION	BLUES & GOSPEL	PUBLIC AFFAIRS	PLAYLIST	JAZZ	2
3	ROCK						WOMEN'S ISSUES	3
4						ARTIST PROFILE	MAGAZINE	4
5	JAZZ						SOUNDSCAPE	5
6						REGGAE	JAZZ	6
7								7
8	CENTRAL AMERICAN	YOUTH / GAY / LESBIAN	RHYTHM AND BLUES	ELECTRONIC & EXPERIMENTAL	VARIETY		JAZZ	8
9	WOMEN IN MUSIC	20TH CENTURY COMPOSITION			ROCK	DANCE		9
10						RAP	FOLK/ ROCK/ ECLECTIC	10
11	ROCK	ROCK						11
12						LATE NIGHT		12
1		LATE NIGHT					LATE NIGHT	1
2								2
3	GUMBO							3
4								4
5								5

Indy Talk

Contempt
Sedition
Independent

Fast, intricate, original, split-up, fuck! No incestuous (buzzword of the decade) Victoria bandwagon punk rock pus audible here (ie. Breach). Of course, some could say Black Flag and DK kidnapped, fused, hermetically sealed for 8 years and released out of a basement in Uclulet some time last year, but that would mean you didn't really listen to it. This should be an LP or 7". Well, it should.

Contempt c/o 21 Amity Dr., Sidney, B.C., V8L 1B2

Prole Tupamaro

Gadget
Lift With The Legs
Independent

Brimming with ideas, technical proficiency and talent, Gadget is left with the monumental choice of either going with it and surfing on the calm seas of contemporary FM radio, or pursuing an ascetic path of self exploration to churn out some twisted notation their ability would readily lend itself to. This would explain the dichotomy of Rush & Primus making itself audible here. There is not a doubt this is worth a listen. ***Earl of Runterbury***

Days Of You (dayz uv u)
***Live* (liv)**
Doyco

An alliteration on deja vu, which it did in fact give me. That is, one which reminded me of hordes of smelly new-age hippies all saying "kind", reeking of Patchouli, blah-blah-blahing about world affairs and social revolutions, and then leaving mounds of trash for city authorities to remove. Of course I'm referring to Grateful Dead shows, whose only saving grace is the cheap LSD that you can mail back and sell for 10 times as much to the idiots back home.

Days Of You (phonetics excluded since I, unlike their following, can read) have developed a fan base in Eastern Canada and Southern Ontario that stems from their partiality to the crusty old geezers themselves and the tendency to play G.D. covers. If this sounds good to you, then by all means, but seriously people... ***Stephen Dohnberg***

Lumpin' Proletariat
Wrek Shit 7"
Independent

This is fine if you're ready to accept punk rock and socialism as a basic inherent idiom for your lifestyle. I'm not. ***George Metevsky***

Distorted Influence
Cold
Break Even

It is truly a reward to be able to witness local acts grow and develop into fine musical outfits. Victoria has a rich offering, and to its list we may add Distorted Influence. After some line-up changes and instrument trading, D.I. have become the purveyors of an aggressive edge invoking the spirit of Pantera, S.O.D. or Corrosion Of Conformity. Tight power-grooves worth your exploration.

D.I. c/o 21 Amity Dr. Sidney B.C. V8L 1B2 (604) 658-2807 (Andy) ***Stephen Dohnberg***

hump
Low Pile Carpet 7"
Scratch

Only one band could amass such negative response from the festering metropolis of Vancouver. And besides, Mr. Smugglers Lawrence, your band makes me feel like taking a steamy loaf anyway.

Porn, bulldozer, short-and-curlies-in-your-teeth, pork belly, buttcrack, cherry-pop ringmasters present their first vinyl release on Canada's mos' hapnin' label. hump and their visually shocking entourage is not something to ignore, especially if you're affiliated with some fundamental moral values. Totalling more body hair than the sum total present at a Bob Seger show, hump is a lot more than you assume it to be, so don't be a fucker...

Scratch, 517A Cambie St., Vancouver, BC or call hump at (604)-385-8370. ***Stephen Dohnberg***

The Monoxides
***Slobber* EP**
Independent

Despite the tasteless faux-pas of sporting Nirvana and Fugazi shirts in the band photos on the inner sleeve, this is actually kind of cool garage noise from this New Brunswick quartet. Recorded on a 4-track, it contributes to the rawer appeal of the songs inside. Not unlike Victoria's Hoofrarump. They do a Kiss cover too... Rocket Ride... but despite this it's something to look into.

Monoxides c/o Ken, 3 Lyndale Lane, Riverview, NB, E1B 3X1 (506) 386-6360. ***Stephen Dohnberg***

Pressure Cooker
Cooked
Incentive

You must display some real personal problem if this is not even mildly enjoyable to you. This is impressive given: a) the volume of worthwhile local releases; b) the contribution of diversity that Pressure Cooker has granted. By definition they play a hybrid of ska and punk with more worldly ambitions, and the fact they unloaded 100 copies of the demo within two days of its release stands witness to the fact they are succeeding. Even The Forge wants to book them, but the best part is they're doing whatever the hell they want, and that sounds fine to me. ***Page Lackey*** ▲

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Entertainment Listings for April

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April 9 & 10 Noah Becker
April 16 & 17 Darryl Scott
April 23 & 24 Lisa Max
April 30 & May 1 Deryck Duffy

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SATURDAY, APRIL 24

who's got the fattest?

by Degree

Hey, what's up? Degree here finally writing the column that I've wanted to write and you've wanted to read for sooooo long. Finally a column on the deep underground hip-hop scene, so here we go.

Starting off locally, **Split Sphere** should have their four song demo out by the time you read this. A different style, almost like a jazzy west coast De La Soul, should prevail throughout the tape. Check out "dwelve in my relm," the kinda shit that makes you have twisted dreams. So check for the tape at Lyle's Place and the 6 to 40 shop, definitely worth some time from your noise polluted ear drums. **Sound Advice** has been kickin' out a lot o' shows as of late and are currently recording their new tape at Fort Cosmos with **Jase D**. The long awaited release should be out sometime in April, keep your fingers crossed! **Interstate 1158** are rumored to be gettin' their shit together and are almost ready to record their debut single. **The Dis Co**. have put out a couple of new ones minus the crazy skills of **DJ Encore**. Much props. go out to **D.V.S**. for hookin' up his own hella fat tracks, now all he needs is a rhymer and S.S. should be filling that void quick. The **Gordon Head Hustlers** made a comeback to take the Spittin' Rhymes demo battle title from reigning champion **D.V.S**. Much improved lyrical content and delivery by the G.H.H. Now they just gotta stop rapping over other people's instrumentals!

I hope to see all this local talent and more at the **DJ Sound War** in Vancouver. The Sound War is an annual competition which showcases some of the best new rap acts in the Lower Mainland and the Pacific Northwest. The Sound War has five different categories in which to compete: DJs, MCs, Dancers, Groups, and Graffiti Artists. Entry forms are available through CFUV. For more info, listen to Spittin' Rhymes on CFUV FM 102 Saturday nights 10pm-12am, or call CITR radio station in Vancouver at 822-3017. The Sound War is slated for April 23-24, 6pm 'til midnight at the SUB Ballroom on the UBC campus in Vancouver. Be there.

'Til next month, keep the faith, the hip-hop scene is what you make it, squash all the attitudes. C-ya. ▲

Illustration: Julie Doucet

RAP PLAYLIST

ARTIST	TITLE	LABEL
Paris	*Sleeping WIth The Enemy*	Scarface
Pharcyde	*Bizarre Ride II - the Pharcyde*	Delicious Vinyl
Naughty By Nature	*19 Naughty III*	ISBA
Apache	*Apache Ain't Shit*	ISBA
Flavor Unit MC's	*Roll With Tha Flava 12"*	Epic
Degable Planets	*Reachin'*	Pendulum
Prime Minister Pete Nice & Daddy Rich	*Rap Prime Minister & Daddy Rich 12"*	Def Jam/Columbia
The Goats	*Tricks Of The Shade*	Ruffhouse/Columbia
Rough House Survivors	*Straight From The Soul*	Relativity
Common Sense	*Can I Borrow A Dollar*	Relativity
Da Lench Mob	*Guerillas In Tha Mist*	Street Knowledge/Eastwest
Diamond And The PsychoticNeurotics	*Stunts, Blunts And Hip-Hop*	Chemistry
Freestyle Fellowship	*Bullies Of The Block 12"*	4th & Broadway
Ice Cube	*The Predator*	Priority

* - Canadian

Courtesy of Spittin' Rhymes, the dopest in beats, heard every Saturday night from 10:00 pm - midnight on CFUV FM 102 / Cable 104.3, Victoria's BEST radio.

Guitarists: Joe Walsh, Alex Skolnick (ex-Testament), Seymour Duncan, Danny Gatton • Producers: Steve Lillywhite (U2, XTC), Shel Talmy (The Who), Jerry Harrison (Pure), Steve Brown (Wham, The Cult) • Warner Bros.: Stan Kulin, Kim Cooke • Arista U.K.: Steve Fernie • Sony: Richard Zuckerman

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Discussion

The The
Dusk
Sony

It's background music. It's foreground music. It's sit in the dark and contemplate the state of the world today music. It's *Dusk*, the new album from The The. Lyrically, Matt Johnson, the deranged mind behind The The, addresses all of his favourite themes: depression, despair, degradation, and death. Then there are his first two songs. Happiness? Love? One wonders what's happened to Johnson when the first song on his album is called "True Happiness This Way Lies", and the second has a chorus that goes "Here come the blue skies Here comes springtime." I would suspect he is being ironic if he didn't sound so darn up. Even when he sings "Here they come! The dogs of lust," you can detect a bit of a cheery lilt in his voice if you listen closely. Don't get me wrong, it's not exactly "Matt Johnson sings favorites from Debbie Gibson" or anything, but it's still unusual for The The. Despite the presence of positivity, *Dusk* is The The through and through. Johnny Marr is still here, and his guitar is still better than anybody else's. And yes, Matt Johnson still sounds a bit like he's singing through a cardboard tube. The rest of the usual musicians are back, with a few guests as a bonus. Add to all of this that little bit of happy energy, and you have *Dusk*. It's easily the best The The album ever. You can listen to it anywhere, anytime and all the time - but watch out - because if you hear it once, that's just what you'll want to do.

Jane Mountain

Ruins
Burning Stone
Shimmy Disc

Holy Christ! To my knowledge, Japan hasn't produced anything this impressive or diverse since the Boredoms (and Loudness doesn't count!). This reminds me of Zappa, Captain Beefheart, Pigment Vehicle, Mahavishnu Orchestra... you get the idea. And there's a bit of the Boredoms there too. I just wish I could tell you something about who these people are. All I can figure out is Ruins consists of two Japanese people who write their lyrics in some Scandinavian or perhaps African dialect. It's put out in Japan through Magaibutsu Publishing. And they've got a couple albums out which are dated earlier than this one. Shimmy Disc always finds the best stuff! This is extremely highly recommended for the avant-garde jazzcore fan.

The Cruiser

The Beloved
Conscience
Warner

Three years ago, the first Beloved album, *Happiness*, was released. *Now Conscience*, their new album, is here. The Beloved have changed a lot since 1990. Steve Waddington, half of the duo, has left to join an eclectic techno super-group called System 7. Jon Marsh, the other half, has found and married a new songwriting partner, Helena. Thematically not much has changed: love, peace, global conscience and the power of music are all important in The Beloved's world. Too bad they've traded in the pumping basslines and infectious dance grooves from *Happiness* and replaced them with cheesy backing vocals and wailing soprano sax solos. Of course, with song titles like "Rock To The Rhythm Of Love" and "Celebrate Your Life," a certain cheesiness in unavoidable. But even so, Jon and Helena have managed to put a pretty listenable and entertaining album together. In fact, it gets better every time I hear it. So, if you've never heard The Beloved, do yourself a favour and borrow a friend's copy of *Conscience*. Then, go and buy *Happiness* soon, before it gets deleted.

Jane Mountain

Firehose
Mr. Machinery Operator
Columbia

Alright Watt, what's with the beard? When I saw Firehose last spring, the portly bass-monger explained that he hated beards and was only sporting this growth because he was due to play Castro in an upcoming Raymond Pettibon film.

Apparently, the beard has stayed and Watt has drawn inspiration from its presence. Perhaps he's been snacking on the little nuggets of rotting food caught in the bushy mass, plaguing him with some sort of ergot-like, hallucinogenic mania. Indeed, his utterances remind me of someone's deranged, pothead hillbilly grampaw.

The fifth wailer from Cali's flannel flyin', post-Minutemen power trio is also their third major label release. J Mascis, an indyrockgod who probably needs no introduction, warms the producer's seat and doubles as Firehose's fourth member. Mascis has a rather heavy hand on the ol' knobs & dials, lending cascades of Dino-esque white noise to the band's skeletal jams. I'm not sure if this is a good thing or not. There was something kind of charming about Firehose's minimalism; the empty spaces in their music left something to the imagination. Stylistic nit-picking aside, "success" has done little to kink this hose. That off color pop sensibility is as prominent as always, until it all comes crashing down around you. The politically-tinged lyrics are still as cryptic as ever: they remind me of a big inside joke, possibly at my expense. And hey, few mortals are as down with the bass as Watt.

Eddie Vedder

The Gravelberrys
Bowl Of Globes
Independent

Another casue of Toronto "alternative scene," this collection of guys seems to want to be heard on some 50,000 watt f.m. station (meaning every 50,000 watt f.m. station). The probability of any band breaking through to that market immediately is marginal at best, even if you have a CD to offer. But it helps to have that light hard-rock guitar touch, unchanging time signature and unidimensional "she" lyrics sung by someone who could be mistaken for a Northern Pike. Michael Phillip Wojewoda, who previously worked some brilliance with the Shuffle Demons, produced this, but I get the feeling that neither Scott Burns nor Don Was would have been able to change any of the mainstream sounds heard here. The Gravelberrys will still have to work their way up playing to drunk students on University SUB night, just like every other mediocre Canadian guitar-pop band.

The Cruiser

Various Artists
Death Is Just The Beginning II
Nuclear Blast

Seems like most death metal bands today are living in the glory they achieved between 1986 and 1990 or so. But what else can you do when the type of music you play has no direction in which to progress? Oh well, death metal still has the most dedicated, enthusiastic network of bands, fans, zines and labels of any genre of music in the world. If you're new to this scene, a compilation like this is a good thing to obtain, mostly because it features only one song per band, and one song is usually all you really need to hear from any such band.

Austria's Pungent Stench kicks off the CD with a previously unreleased song. Master (Paul Speckmann's main band) has a song with a flutist playing death metal riffs. Disharmonic Orchestra puts in a simple and slow tune, by their standards. Macabre and Defecation add some humour. Fetish 69 throw you off a bit. And then the 21st and last track on the CD, performed by Winter, brings you back down to regular thought-processing speed.

Well, since death metal still enjoys such a popularity among freaks these days, I guess the next step is to make a movie out of the next Milwaukee Metalfest, so our generation will have our own Woodstock to look back on.

The Cruiser

HARPO'S Live Music 15 Bastion Sq 385-5333 APR. LISTINGS

fs 2/3 • Buckwheat Zydeco
m 5 • Kenny Neal
tw 6/7 • Pursuit of Happiness
thf 7/8 • ONE & Lost Dakotas
sat 10 • Cadillac Tramps & Pressure Cooker
m 12 • Alice Donut & Hanson Bros. & Pigment Vehicle
t 13 • Somalia Benefit with Riddim Riders
w 14 • Spiral Jetty & Out of Nowhere
th 15 • Grotus & Skrew & ?
fs 16/17 • Chicago Rhythm and Blues Kings & Harris and the Hotheads
m 19 • The Dickies & Pez & Seed
t 20 • Colin Linden & friends
wth 21/22 • Northern Pikes
f-sun 23-25 • Roots Roundup
m 26 • Napalm Death & ?
tw 27/28 • Leslie Spit Treeo & The Strangers
th 29 • Loose & Sundogsun
f 30 • Peter Case early show & Robben Ford Trio
f 30 • Robben Ford Trio
MAY s1 • TBA
3 • Seaweed & The Smugglers & Cub
t 4 • Cassandra Vasik
w 5 • Weddings, Parties, Anything & Jr. Gone Wild
th 6 • Furnaceface & Change of Heart
fs 7/8 • King Apparatus

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SPECIALTY PROGRAMS

ACTIVISM: *Into the Streets*! Uprising in the streets, dancing on the radio. An action-oriented public affairs show with interviews, news, reviews. **MON. 1:30 - 2 pm**

ARTIST PROFILES: *Labelled and Shelved*. In depth insight into local and international musicians and styles. It just might be your favourite artist/music featured this week so tune in. **SAT. 4 - 6 pm**

ARTS: *Artlet* is a four part look at the arts both locally and globally. **FRI. 1 - 1:30 pm**

BLUES & GOSPEL: *Rollin' 'n' Tumblin'* Eric Leblanc presents two back-to-back 30 minute profiles on major blues artists or labels. **THURS. 2 - 3 pm**

COUNTRY: *Lonesome Horsepaddies*. Country and Western music. Old favourites as well as new releases. **TUES. 2 - 3 pm**

DANCE: *Perpetual Motion*. High energy rhythms don't necessarily mean the latest dance hit. **SAT. 9 - 10 pm**

DISCUSSION: *Alternate Views*. (syndicated). An alternative view of our world through diverse topics of relevance. Host David Barsamian. **WED. 1:30 -2:30 pm**

ELECTRONIC: *Earmeals*. Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Agustin Luviano-Cordero. **THURS. 8 - 10:30 pm**

EVENTS: *Only in Victoria / CFUV Presents*. Local music or whoever comes to visit our town. **WED. 2:30 – 3 pm**

GARAGE: *Garage Grooves*. A show dedicated to the 60's garage punk sound. It's groovy...dig it! **SAT. 12 pm - 1 am**

GAY/LESBIAN: *Out on the Waves*. Victoria's own lesbian and gay radio program bringing you the news, views, music and culture of our community – with humour. **TUES. 8:30 - 9 pm**

GAY/LESBIAN: *This Way Out* (syndicated). This news magazine from San Francisco focuses on lesbian and gay issues. **MON. 1 - 1:30 pm**

LITERARY: *Random Frequency*. Poetry, prose, and drama, brought to you with love by UVic creative writing students. **FRI. 1:30 - 2 pm**

MAGAZINE: *From the Blackside*. Program of easy R&B, interviews and guests. **SUN. 4 - 5 pm**

METAPHYSICAL: *Magic Happens*. An interview show featuring practitioners of the magical arts. Non-denominational. **TUES. 1 - 2 pm**

MOVIE REVIEWS: *Flickering Cinecisms*. CFUV's movie connoisseur, James Vitti, reviews movies on the screen and on the shelf. Heard three times daily.

NEW MUSIC: *New Album Review*. New stuff. This and that. From here and there. Every week. No kidding! **MON. 1:30 - 3 pm**

NEWS: If you want to hear a different slant on the news, slow insanity, commentary with the sports reprobates, and accurate Environment Canada weather, this is your cup of tea. Yes indeed, we do exist, no way you can hide now. **WEEKDAYS noon - 12:15 pm**

PLAYLIST: *Playlist Salad*. A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. **SAT. 2 - 4 pm**

RAP: *Spittin' Rhymes*. A show focusing on rap and the artists behind them. Join "the Fulcrum of Funk" for the best in hip-hop tunes. **SAT. 10 - midnight**

REGGAE: *Alive & Dread*. Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga-from Soweto to Kingston every **SAT. 6 - 9 pm**

RHYTHM & BLUES: *Let the Good Times Roll*. "The world's greatest D.J." (*Monday, Times Colonist*), Eric LeBlanc, surveys Black rhythm & blues n' gospel. **WED. 8 - 10:30 pm**

SOUNDSCAPE: *?Frame?* Maybe radio people fantasize about being invisible. So they are, finally. Then what? Where do they disappear to? Dead air or the cave of the imagination? Outer space or inside the listener's mind? **SUN. 5 – 6 pm**

SPORTS: *Sports in the Stoplight*. A look at amateur and professional sports. **THURS. 1 - 2 pm**

20TH CENTURY COMPOSERS: *Infrequency*. An eclectic survey of personalities and styles in 20th century composition. **TUES. 9 - 10:30 pm**

WOMEN IN MUSIC: *Beating Time*. Surprise, surprise. There are women in the music industry too. Explore **MON. 9 - 11 pm**

WOMEN'S ISSUES: *Women on Air*. Public affairs concerning women. **SUN. 3 - 4 pm**

YOUTH: S.A.Y. W.H.A.T. (*Socially Aware Youth With Healthy Attitudes Today*). Join Victoria's youth as they hit the airwaves. Local, national and international issues get the shakedown on this program produced and engineered by youth for youth (and the unsuspecting adult). **TUES. 8 - 8:30 pm**

MULTILINGUAL PROGRAMS

CENTRAL AMERICAN: *Centro America Al Dia*. A bilingual show filled with local and international features on the news, politics and culture of Central America. **MON. 8 - 9 pm**

CHINESE: *City Rhythm*. Victoria's unique Chinese-language music program, keeping you up-to-date on news, music and entertainment. **SUN. 10 - 11 am**

FINNISH: *Soitellaan*. Finnish music, ranging from popular modern music to folk and classical music. Finnish nostalgia. News in Finnish language. Interviews, poems etc. in Finnish language. **SAT. 10 - 11 am**

FRENCH: *Les Mélomanes*. Yves presents different facets of French culture. **SAT. 11 am - 1 pm**

ITALIAN: *Italian Broadcasting System*. Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. **SUN. 11 am - 12:30 pm**

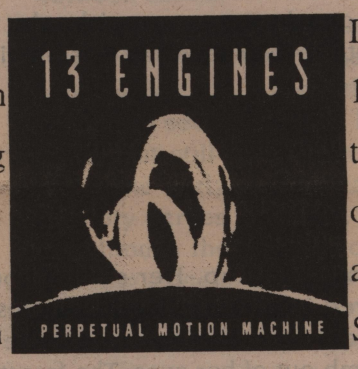
LATIN-AMERICAN: *Postales Musicales de Latino America*. Hosts Miguel Alvarenga and Estevan Baileys present interviews, cultural news and music from Latin-America on this bilingual program. **SUN. 12:30 - 1:30 pm**

POLISH: Ursula Zelinski presents an hour of news and music from Poland. **SUN. 9 - 10 am** ▲

13 ENGINES

PERPETUAL MOTION MACHINE

Centuries ago scientists concluded that the transformation of lead into gold was an impossible feat. Left without an all-consuming enigma to occupy their time, the great minds of the day cast about for a new challenge worthy of their intellect. In the grand tradition of human endeavour, this would entail the pursuit of the Quixotic, a quest that would require the negation of all accepted laws of nature. Out of the vacuum emerged the idea of a contraption that would spin eternally, needing nothing but its own momentum for fuel. That this device would perform no other task than to exist would be so extraordinary as to be an end in itself. Thus was born the riddle of the Perpetual Motion Machine. **13 Engines** present to you their latest record **"Perpetual Motion Machine".....** It spins, teeters, and ticks through 14 songs which, from the opening tremolo notes, breathes an aura of dark romance, the clangourous and languorous. Like our own Sun (depicted on the front cover), this record is at once both chaotic and majestic, like any good Perpetual Motion Machine should be. The record was initiated in December of 1991, shortly after the group had finished touring in support of, "A Blur To Me Now". In hometown Toronto, virtually every day was occupied with songwriting and rehearsals, right up until they went into the studio in May of 1992. The result is a cohesiveness and attention to detail designed to make **"Perpetual Motion Machine"** be appreciated as a whole, rather than just a collection of songs. Recording was done over a six week period at Le Studio in Morin Heights, Quebec. It was produced by John Critchley and co-produced, engineered and mixed by Glen Robinson. The sound is at the same time rich and abrasive, rising to Wagnerian peaks of loudness from plain quietude. **"Perpetual Motion Machine"** has been designed to be experienced at maximum volume.



13 ENGINES
PERPETUAL MOTION MACHINE

EMI MUSIC CANADA

Live & Loud

Ninth Hour, Our Testicles Touch The Ground, Retard, Seed
March 19, 1993
hump house

I used to think that Victoria was a boring town with a good show happening about once every six months. I don't think that anymore.

First up was Nanaimo's Ninth Hour, who seem to be overcoming a tendency to sound like a generic hardcore band and are progressing towards some really great songwriting. They fucked up a couple of times, but no one cares about that at the hump house. In fact, good feeling was pretty much pervasive among the small but rapidly growing crowd.

Next up was the long-awaited return of O.T.T.G., one of the weirdest bands you'll ever hear. They weren't as tight and overall apeshit hyperass as I've seen them before, possibly due to their long absence from playing live. But good stuff anyway - musically a hybrid of hardcore, jazz, and that stupid music that always accompanies the appearance of clowns. I hate clowns. I like O.T.T.G.

At this point a complete stranger groped my dangley things and pretty much made the evening for me. Lots of metalheads had arrived and were making lots of metalhead noises, which is cool with me as long as no one punches anyone. Good feeling started peaking; I found myself participating in a group hug.

Retard took over the space with the sheer power of godawful noise. Ear piercing feedbacking fucked-up vocals, totally monotonous drum machine programming, the occasional out-of-synch disco, and some bass playing. Some people danced, some people held their ears, some people did both. The metalheads looked confused. This was the most masochistic musical experience that I've ever been put through. This kind of stuff is great at a live show as long as it doesn't go on for too long, and Retard kept it up just long enough to scare a few people and purify our hearts and minds for what came next.

What came next was Seed, a three-piece rock band. Imagine something between R.E.M. and Killdozer and you'll probably still have the wrong idea. For me they called to mind several other bands such as Slow, The Fall, Fugazi, and (dare I say this?) Nirvana, not in any specific stylistic similarity but in the way they take what is really pretty basic rock music without a hell of a lot of complexity and make it, I say, totally enjoyable and worth listening to. By the crowd response I guess that most people there felt the same way. Both band and crowd had plenty of energy; not a drag at all. Apparently Seed is partly residing in Victoria and partly in Vancouver, which is I guess why they hardly ever play here. Don't miss them next time.

The hump house continues to provide the best showcases of local underground talent that I've ever seen. My ears will ring for another week.

Scab

Crash Vegas
March 5 and 6, 1993
Harpo's

Ramona Quimby has grown up. Her skinny body and pesky attitude hit puberty and entered into a psychedelic adolescence. In junior high, after climbing onto the school roof, she ate a cigarette and hallucinated that the smoke was trying to climb out of her eyes. The forest out behind her senior high saw much more of her than her teachers did, but the trees were always suspicious of how well she was really seeing them, sensing a chemical quality to her presence. She reached graduation and never looked back, but carried the impression of those ethereal worlds with her always.

Ramona took a while to establish a career, preferring to float through the ages, picking mushrooms and baking bread in her spare time. Then one day she decided to settle down, so she joined a band. She would sing and play her guitar and even her recorder from time to time. And Colin Cripps would play his guitar, or rather, his eight guitars, as well. In time there would be a bassist and a drummer, and eventually a tour. It was on tour that Cripps' true identity was exposed: he is the evil twin of Chris, the philosophizing DJ on Northern Exposure.

One day their tour came to Victoria and I saw it: Change of Heart is playing, but it is much too early to be awake, and the nocturnal creatures are grateful for the post-midnight start of the feature band. Ramona stands on the uncluttered stage, minute in the planet of space. Her limbs are still skinny and her head sits on her shoulders looking awkwardly full.

From her childhood days with Beezus and the gang she remembers the moves she used to wriggle out of drainage pipes and other tight places. Mixed with years of communing with the forest, her moves become dulled, smoothed into the rhythm of the stage. Her voice is cryptic. Cripps is scaring the microphone with his large, square mouth and incessant guitar swapping, but the bassist and the drummer are mellow, probably from having read much Winnie-the-Pooh. The sound they are creating, the heel-to-ground emphasizing of emotion, the pulling at bodies that define limitations, the jaw wagging soundful and soundless, the crazed vocals and the hard beat all prove that Ramona has grown up well, and that Chris' evil twin is actually doing some good. The show ends close to the witching hour, they smile after a second encore, and slip off the stage under the watchful eye of an uptight stage manager.

Lesley Neilson

King Salmon, Breach, SNFU
March 1, 1993
Harpo's

There's nothing like the Victoria music scene for a sexually frustrated female. Think of Zack's naked bod in front of you...groping Steve's breasts and crotch as Steve studiously plays bass in his loose, innocent dress, which covers his firm, nubile body. This was King Salmon's first gig at Harpo's. The place was packed, especially given the $8.00 ticket price at the door (I heard it was advertised for about $4.00 - what gives?). The audience responded well to King Salmon's awesome stage presence. Zack, the vocalist, sure has balls - he shed his attire after the second song, claiming that it was too hot, and continued to front the band clad only in Saran Wrap. His mother took lots of pictures. People were wondering if there were two women in the band, due to Steve looking so fine in drag. The lyrics were, of course, offensive but who else sings about issues like Toxic Shock Syndrome? With a heavy bass undertone providing a powerful, driving beat and Soma playing an excellent lead guitar, the interplay in the band was pretty awesome. The drums provided a fast, exciting beat, until a drum stick went flying and the foot pedal fell off (maybe some Shoe Goo would help). Overall, King Salmon induced a sexual aura into Harpo's and the audience appeared to support it.

Breach came next, and although they were very tight with smooth breaks in their songs, they were really quite dull after one or two tunes. The sound was repetitious, with that supposedly new New York rap-punk style that is reminiscent of all these snotty, in your face bands. With their stylin' clothes on, I had to wonder what they could be so angry about. The attempt to encourage moshing didn't pan out too well, with only a few remaining for the last song.

SNFU was the grand finale saved for the end of the show. I should have gone home and listened to some of their old records instead of yawning through their stretched-out set. Even though the singer reminded me of a Rhesus monkey amped out on speed, the stage show sucked in a big way. Chi Pig's energy must come from outside the human body, as I've never seen anyone who can jump up and down for such an extended amount of time, but I don't see the point in the little plastic horns and the trident that looked like a K-Mart special. I guess SNFU's musical theory is once you've achieved fame, you don't need to diversify your music or create anything new. The crowd was into them, forming a big mosh pit and going down to play; meanwhile Linda sleeps... Steve, a spectator whom I met there gave this special commentary "Very energetic (that's going out on a limb!). Changed my image of the alternate scene. I'm purchasing a guitar and four dreadlocks." I don't know - all night long I was trying to figure out the attraction that the audience had to SNFU. It came down to either nostalgia or alcohol.

The Chthonic Gnome

Inspiral Carpets / Sunscreem
Feb. 26, 1993
Commodore Ballroom

One never knows what to expect when seeing a techno group live for the first time. Sunscreem, fortunately, does not fall into the "skinny pale guy with sampler, tape-deck and not much else" group. Granted, the band does consist of five skinny pale men and one skinny pale woman, but, their live show is not your typical techno show.

Of course, Sunscreem's music is too much like pop to be considered your typical techno music. To start their set, Sunscreem's DJ came out and spun a few records. Except for two or three people who danced, the crowd didn't seem to know how to react and just watched the DJ uninterestedly. The rest of Sunscreem soon came out to rescue him. The real surprise of the evening was when they played actual instruments - guitar, bass, drums - and had a live vocalist. The

***Live & Loud* cont'd pg. 14** ▶

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Live & Loud

▶ *Live & Loud* cont'd from pg. 13

band was tight, full of energy, and they looked like they were actually having fun. The audience, unfortunately, did not. They were obviously there to see Inspiral Carpets, and Sunscreem did not get the kind of appreciation they deserved.

The Inspiral Carpets had a hard act to follow in two ways. First, they needed to be more lively than Sunscreem. Second, they needed to top their own unbelievable performance at Luv-A-Fair in 1991. The accomplishment of both tasks seemed to be beyond their reach. Perhaps the Commodore audience, tiny compared to those they play to in the UK, was too tame for them. Maybe they were just tired of touring. At any rate, their lack of enthusiasm was obvious. Vocalist Tom could hardly be heard, and the rest of the band played well but kept losing speed near the end of every song. However, the Inspirals' songs are so excellent that the crowd didn't seem to mind a bit of laziness on the band's part. Also, even though they weren't as good as they have been, even an okay performance by the Inspirals is better than the best performance by most bands. Some day, they'll be playing to much bigger audiences over here. So, if they ever come back to the Commodore, don't miss them or you'll never be able to say "I saw them when..."

Jane Mountain

Goat Boy/Giblet/Dayglo Abortions
Feb. 25, 1993
Club California

Venturing up the stairs, with the freshly painted blue walls and shocking pink lines, I thought I was in the wrong place. Half way up,though, and I realized I was in the right place by the people's attire: noserings to combat boots. I felt right at home.

Club Cal has gone through many changes (for the better I hope). It looked like an unfinished warehouse with a partially fenced pit. The stage looked rather small through the bottom of my beer jug. It wasn't until after the show when I realized the stage was a fair size (but that realization came much later).

A few Club Cal regulars sauntered in with pained expressions. I think they were expecting business as usual... I think not.

As my friend and I arrived on time, we had the chance to finish off two jugs of beer before the first band came on stage. From here on, things became a little fuzzy. OK, a lot fuzzy.

Three bands playing that night: Goat Boy, Giblet and the Dayglo Abortions. Because I had never heard of Goat Boy or Giblet before I saw the posters for the gig, I had a real hard time trying to figure out which band played first. So I asked a few people if they knew. They said they weren't sure either, but they were really getting into it. The beat was fast, the lyrics were undecipherable (probably because my hearing was lost at the Hump House earlier that week). The energy in the place rose almost to the point of climax. It's probably a good thing there were long breaks between bands.

By the time the Dayglos made their presence known I had moved to the back with pitchers in hand, which was a good thing. This was the first time I had seen them live. I had heard about their shows but still wasn't sure what to expect. They did some early, not so early, recent and, if my memory serves me right, unreleased stuff. Part way through the set, one of the guys at my table said "I'm going to play," as he headed towards the overflowing mosh pit.

The bass lines were godlike, vocals ruled, the guitar riffs sent shivers down my spine and drums downright scared me. I felt fulfilled.

After all was played, sung and drunk, walking down the stairs I realized that a part of me will never be the same.

Master Slave ▲

ROCK PLAYLIST

ROCK block-programming can be heard three times a day Monday - Friday, on CFUV FM 102

LW	TW	CAN	Artist	Title	Label
(1)	1		Ween	*Pure Guava*	Elektra
(7)	2		Butthole Surfers	*Chewin' George Lucas's Chocolate EP*	Capitol
(21)	3		Chia Pet	*Hey Baby*	Kokopop
(27)	4		King Missile	*Happy Hour*	Atlantic
(20)	5		Rats of Unusual Sizes	*Id, Ego, Superego*	Screamin' Skull And Burns Inc.
(2)	6	*	hump	*Low Pile Carpet 7"*	Scratch
(24)	7		NOFX	*White Trash, Two Heebs And a Bean*	Epitaph
(28)	8		Thinking Fellers Union Local 282	*Mother of All Saints*	Matador
(-)	9	*	The Hanson Brothers	*Gross Misconduct*	Alternative Tentacles
(-)	10		Dinosaur Jr.	*Where You Been*	Blanco Y Negro
(-)	11	*	Mrs. Relefmeer	*Mrs. Relefmeer*	Independent
(-)	12	*	Contempt	*Contempt*	Independent
(12)	13		Various	*Death Is Just the Beginning II*	Nuclear Blast/Cargo
(11)	14	*	Gadget	*Lift With the Legs*	Independent
(-)	15		Gas Huffer	*Integrity, Technology And Service*	eMpTy
(5)	16		Various	*A Sides*	Grass
(10)	17		Controlled Bleeding	*The Drowning*	DV
(-)	18		Einsturzende Neubauten	*Tabula Rasa*	Mute/Warner
(48)	19	*	Lung	*Magnum Opiate*	Zulu
(-)	20		Supreme Love Gods	*Supreme Love Gods*	Def American
(37)	21		Various	*Mesomorph Enduros*	Big Cat
(-)	22	*	Jale	*Jale 7"*	Cinnamon Toast
(6)	23	*	Kreviss	*Unveiled 7"*	Scratch
(15)	24		Ruins	*Burning Stone*	Shimmy Disc
(-)	25	*	Pressure Cooker	*Cooked*	Incentive
(29)	26		The Gits	*Frenching the Bully*	C/Z/ Cargo
(-)	27	*	Naked For Jesus	*Naked For Jesus*	Independent
(25)	28		Screaming Trees	*Sweet Oblivion*	Epic
(50)	29		The Pooh Sticks	*Million Seller*	Zoo/BMG
(32)	30		Therapy?	*Nurse*	A&M
(26)	31		Nuclear Death	*All Creatures Great and Eaten*	Independent
(42)	32		Thee Headcoats	*Louis Riel 7"*	Nardwuar
(47)	33		Tar/Jawbox	*Split 7"*	Touch & Go
(9)	34	*	Soulstorm	*Darkness Visible*	Epidemic
(38)	35		Fastbacks	*Zucker*	Sub Pop/Cargo
(-)	36	*	Random Killing	*Re-issued*	Raw Energy/A & M
(43)	37	*	Zombie Roof	*Fashionably Green*	Independent
(-)	38	*	Universal Honey	*Universal Honey*	Martane Entertainment
(-)	39		Jawbox	*Dis 77 7"*	Dischord
(-)	40		The Unloved	*The Unloved*	JRS / BMG
(-)	41		Social Distortion	*When She Begins*	Epic
(49)	42		Jobbernowl	*My Sight*	Dr. Strange
(4)	43	*	Mystery Machine	*Glazed*	Nettwerk
(16)	44		Tad	*Salem EP*	Sub Pop / Cargo
(-)	45		Bizzar Sex Trio	*Careless Use of Knives*	Invisible
(39)	46		Steroid Maximus	*Gondwanaland*	Big Cat
(-)	47		Various	*Voice of the Voiceless*	Doghouse
(-)	48	*	Thomas Trio & The Red Albino	*Thomas Trio & The Red Albino*	MCA
(13)	49	*	King Salmon	*Sour*	Break Even /Independent
(-)	50		Jesus Jones	*Perverse*	Capitol

* Denotes Canadian

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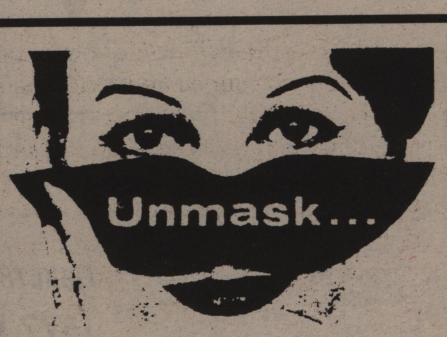
Perpetual Motion Top 8

ARTIST	TITLE	LABEL
GTO	Love Is Everywhere CDS	NovaMute
The Prodigy	Experience	Polygram
Fini Tribe	An Unexpected Groovy Treat	Sony
808 State	Gorgeous	Warner
Depeche Mode	Songs of Faith and Devotion	Warner
Church of Extacy	Modulator	Dataflow
Sunscreem	03	Sony
The Beloved	Conscience	Warner

Perpetual Motion is heard every Saturday evening from 9 - 10 pm on your alternative voice CFUV FM 102



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